REMINISCIN' RHYTHM * 10 JUNE 1946

Grave Digger's Holiday - Reduce gain after 20 seconds and use as background during first announcement.

Jill. Coll.

WYBC invites you to relax those pre-examination jitters with Bob Graves and his Reminiscin' Rhythm. One full hour of continuous music by one of your favorite bands. Tonight we're going to reminisce back over the years and follow the progress of one of the few bands that have been in the big time for almost a full generation. Listen now for the distinctive phrases of his original theme.

East Saint Louis Toodle-O - Play 20 seconds, then fade out.

Rodger - right on the beam. It's the music of Duke Ellington and his famous orchestra , a band more studded with famous names in the jazz world than any other we can think of. His theme was recorded in 1927 when the Duke opened at the Cotton Club in New York with a ten piece band. At the time the first record coming up now was recorded, that is in 1928, the band was spark-plugged by Bubber Miley, the greatest exponent of the growl trumpet. Listen for him now in one of Duke Ellingtons first jungle style compositions, which illustrates the matchless tone colors he's able to obtain:

The Mooche

The duet between sax and trumpet was performe by Johnny Hodges and Bubber Miley. Other great names in the band during these years were Barney Bigard, clarinet and tenor sax; Carney, Baritone and alto sax; Cootie Williams, Whetsel and Jenkins on the trumpets; Juan Tizol, and ~~Nanton, trombones~~ Tricky Sam Nanton on the trombones; while two old timers who left Washington with the Duke way back in 1924 filled in the rhythm section Fred Guy, banjo and Sonny Greer, drums. In 1930 Ellington and Barnie Bigard wrote one of the finest of the great numbers featured by the band. Listen for the haunting melody and the great New Orleans clarinet of Barnie Bigard in:

Mood Indigo

About the same time Duke Ellington composed another catchy tune that promptly swept the country, especially when the Mills Brothers featured it on their broadcasts. The vocal on the Duke's original recording of the tune is sort of on the weird side:

It don't Mean A Thing If You Ain't Got That Swing

We've no idea who that was on the vocal, the record doesn't say, sounds though as if the Duke picked her up for the recording from some Harlem night spot. The next original Ellington composition has proved through the years to be one of the great classics in pop music:

Sophisticated Lady

For the next jungle style composition Ellington and Bubber Miley collaberated sometime around 1930 to produce:

Black and Tan Fantasy

To illustrate the phenomenal talent of both Duke Ellington and

his band - you'll hardly believe this, but so help me it's a fact- the next tune was composed by the Duke and recorded the very same day, on January 9, 1934. You'll find it hard to believe that the band had just run through the new piece a couple times when you hear the smooth finished performance, particularly of Bigard and Lawrence Brown on the trombones in:

Delta Serenade

We jump to 1938 now to find the Duke writing a hit tune for the Cotton Club Parade :

I Let A Song Go Out Of My Heart

It's hard to satisfy everyone about Duke Ellington. Some say that numbers like the last are strictly commercial and not the true Ellingtonia; others say that they simply can't dig that jungle stuff and prefer the more civilized creations of the Duke. Tonight we are walking the middle road by presenting glimpses of both styles. One of the favorites that seems to make a compromise between the two styles is

Boy Meets Horn

One of the favorite Ellington smoothies that seems particularly appropriate for the real summery weather we've been having the last few days, and one that gives the listener that lazy vacation feeling is

Azure

It's about time we heard a real vocal with the Ellington band. The Duke gives us one now in a great show tune of his from Jump For Joy and sends in Ivy Anderson to handle the lyrics in her capable fashion

I Got It Bad And That Ain't Good

Quite a melancholy lament. Another tune from the same show finds Ivy Anderson bemoaning the loss of that same love somewhat in a different vein:

Rocks In My Bed

Practically every number you have heard so far tonight and every piece to follow is an original Ellington composition, quite a tribute to the great creative powers of that artist. Something coming up in the blues department. Notice the skillful use the Duke makes of wood winds in

I Don't Know What Kind Of Blues I Got

Along about 1940 when all the bands were following the lead of Artie Shaw and featuring strings in their bands, usually not too well, the Duke broke all precedents with his band by employing one, just one violin, mind you and brought raves from the music critics by the skillful arrangement he provided for that instrument:

Moon Mist

Great stuff. There was nothing syrupy or sentimental about the use of that vidlin. Also in 1940 we find the band expanded to 15 pieces. About this time Johnny Hodges came through with two beautiful solos that made Metronome award him an unreserved A for his performance. Note the flawless phrasing of Johnny Hodges alto sax in

Warm Valley

Looks as if the reminiscing for tonight is just about at an end, but there's just about time enough to get in one of the Dukes war time favorites that features the trumpet of Cootie Williams:

Do Nothing Till You Hear From Me

Well that's reall it this time. You've been listing for the past hour to the Reminiscin' Rhythm show and the music of Duke Ellington and his famous band. Your announcer, Bob Graves.